# BLOCKPRINT

# BLOCKPRINT

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# LETTERS

Dear Editor:

The old and by now well-used cry of "RISD is an art school" may well be becoming a good excuse for anything and everything that does not get done around here, but the undeniable fact that RISD IS an art school can, and must that RISD IS an art school can, and must, be the reason, even the "excuse" if you will, why a clockwork-type functioning of student life and activity does not occur here.

Because an art school is a place where people express themselves, "find" themselves, care very much, and socetimes *only* about themselves, and find best results, and often times solitary atmosphere.

This is the way we have known RISD and we must say, this is the way it should be, the way the students want it to be.

The organization structures — Student Council, Dorm Council, etc., were origionally instituted because of a need for a system, a structure for people and clubs to work within. They were never more than skeleton structures, bare essentials, a body of a few people to carry out necessary functions because the vast majority of students here are *not* organization-people.

This is the one big answer to your questions, Mr. Furman, and individual answers will bear out the truth — there is never a quorum at meetings because people here do not want to concern themselves with what's happening to other groups or Council in general. This isn't necessarily wrong. There hasn't been work on rewriting a constitution because the committee appointed has not, apparantly, found the initiative — hence, is it really necessary? The Student Council refuses to act on "delinquent organizations" because we are not your mommies and daddies. And Acki Tara is a person who, like the rest of us, has been here for quite a while, is deeply concerned with graduating at the moment, understands RISD in the terms just described, believes this is the way RISD will remain a good art school, and thinks that if you can find the people and/or desires to change any of it, then we give it to you and feel glad that we'll be leaving soon and won't be around to witness our school go "establishment." We don't think you can do it. Isn't it better to organize according to the students than try to change the students to fix your organization?

Anne Connors — Student Council, Corr. Sec.
Acki Tara — Student Council Pres.
Todd Miller — Student Council V.P.
Cathy Cressy — Past Pres. Dorm Council
Arnold D. Gans — Dorm Monitor '66, '67
Gecrge Delaney — Monitor
Joe Robrecht — Monitor
Karen Koenig — Ed. Society
Ronn Spencer
Louise Sellner
Mary McKennis
Alex Silberstein
Bill Carner
Robt. Lehrmitt
Susan Smith
Duncan McMaster
Karen Gilbert
Philip Fox
Geo. Lorenzo
Michele Kaufman
Sandy Landy
Arthur Pryde

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(If Mr. Tara, due to a heavy schedule, is incapable of performing the duties that the office to which he was appointed requires; why does he hinder the body by making the office a sinecure?

If the Student Council seems to be unnceessary to you (the undersigned, who are members); then your positions on that board should be equally unnecessary to you! It also follows, that the attitude you take in fulfilling your appointments is totally inadequate, and you clearly lack he initiative, if not the insight, to represent the student body in general.

It is fallacious to say that a student, or a student body, that remains silent is concerned with himself. Each has his particular goals and problems, on this we agree. However, the "intense personal atmosphere" in the direction that it exists here is self-defeating. The potential of such a forum is in the value it can have in terms of student, in the expression of their goals, in the use of available assets to aid in reaching those goals, and in the obtaining of new

or more relevant assets for the acendancy to these goals. $40,000 is paid to the S.A.O. in $40 lots by each of us. It could be used for what the administration believed we would want it to be used for. (Taxation without representation). Just how are they supposed to know where our interests lie, what we would appreciate, what particular problems we have in working within the structure, and furthermore; how to correct them? E.S.P. maybe? Are they to be a George III or an L.B.J. over the distant lands of student interest?

Remember the vote on Dean Reutlinger's "Dance Policy"! The council was unanimously against abitrary deliniation by the administration over student affairs. This is the essence of why such a forum is there now and why it shall remain.)

---

Dear Sir,

There seems to be some question as to what the real issue is concerning the Trinity Square-Designers in Drama conflict. The main question is illustrated in the fact that the situation is referred to in this way. Most of this mis-conception may have been caused by our having unwittingly supplied you with some mis-understood information in the first letter to Blockprint.

First of all, we stated that we had heard from an un-official source that Trinity Square was using our auditorium rent-free. We have since been officially informed that RISD does pay for the electricity bill, but this it covered, under the present contract, by the rent that Trinity pays. Second, there was some reference to the fact that Trinity's proposal for next year restricted use of the theater by RISD students completely. Not true. There are two other groups who use the auditorium during the school year, these being TAB and the apparel design department. The latter's use of the auditorium does not come under the heading of extra-curricular. Lastly, Trinity is putting on three productions in the auditorium this year, instead of the four that was printed in the earlier letter.

However, these details do not alter the argument in any way. We were merely searching for things that would justify the use of the auditorium by RISD students for their drama productions, and that shouldn't have to be. The group that should be justifying their position is Trinity Square. Since our last letter to Blockprint, RISD has received Trinity's proposal for next year's use of the auditorium. This proposal allots two weeks and four days to the drama club for its fall production in the RISD auditorium, which includes the Thanksgiving holidays when the college will be closed and the students will be away. Their proposal for our Spring productions is that we use an off-campus theatre, and they have offered to pay theater rental for a two week period. As we stated earlier, as an extra-curricular activity, student productions cannot be prepared unless we have a theater stage for four weeks, so that we can rehearse under proper conditions and also construct and paint sets, which must be done when our members are not attending classes or working on assignments or class projects.

Every other college of quality in the country has an active student drama group, and it would be disgraceful that RISD, with all the talent that exists in the student body, cannot have proper use of the theatre facilities on its own campus.

The Executive Board of Directors
Designers in Drama

# GALLERY OPENINGS

Last Sunday, March 31, the Abacus Gallery opened a show of current Pottery and Glass by two RISD second year graduate students. The credit for all of the glass goes to Jinx Hastings. She and Chuck Hines share the pottery with Chuck monopolizing the largest pieces. All that can be said is that it will be worth the effort. Don't even speculate on what they will be doing after they graduate, because even they don't know yet.

For those who missed the opening, beer and pretzels were served along with some sherry, a punch (in one of Chuck's bowls) and assorted goodies. Also, if you wish to see the show, you'd better hurry, because it closes Saturday the 13th. The Abacus is located at 67 the corner of Gano Street, a block or Pittman Street in an old store right on two before Wayland Avenue and to the right of Waterman Street from RISD. Hours: closed Monday; 11-7 weekdays; 2-5 Sundays.

# NEW JAZZ

"Charles Lloyd in Europe." Charles Lloyd tenor sax and flute; Keith Jarrett, piano; Cecil McBee, bass; Jack DeJohnette, drums. *Tagure, Manhattan Carousel, European Fantasy*, 3 more. Atlantic, mono D1500, stereo SD1500.

Performance: Lloyd at his best.
Recording: Excellent.
Stereo Quality: Very Good.

Live from the Anlaen Hall in Oslo, Norway, comes **Charles Lloyd's latest** endeavor for Atlantic. Once again, Lloyd shows his proficiency and dexterity on both sax and flute as he moves through a whole new collection of his own compositions. This is a turn - it - on - and - make - the - world - go - away album. It is compelling and diversified — no monotony here. He is well accompanied and even though the album was recorded in a large auditorium, it is as true as if it were done in a studio.

Nothing else needs to be said — this is Lloyd and it's another winner. "Tomorrow Never Knows." Steve Marcus, soprano and tenor sax. *Eight miles High, Mellow Yellow, Listen People, Rain*, 2 more. Vortex, mono 2001, stereo S/2001.

Performance: Vigorous.
Recording: Very Good.
Stereo Quality: Very Good.

Steve Marcus, a newcomer to me, gives some of today's (would you believe last month's) hits a new airing and a fresh outlook. Expanding on the original tune and often expanding on the theme, making the Byrds' *Eight Miles High* soar, *Mellow Yellow* sound like your favorite bistro at 4:00 a.m. after you and that bleached blonde you picked up finish that last one for the road and she starts to look about a dumpy 35 and you long to be in bed — alone. The title song, a lesser-know Lennon - McCartney piece, sounds like the good trip you've been waiting to catch. The best bet may be Gary Burton's Half a Heart, a haunting lyrical, soprano sax-harpsichord rendering for the wee small hours.

This might make a welcome addition to your collection if Jazz is your thing, or if you want it to be, and don't know what to start with.

Bob Adamcik

## RISD CEWV

At a meeting of the RISD Committee to End the War in Vietnam held on Wednesday, April 3, a discussion of objectives took place. Since a committee specifically propogated to end the war in Vietnam would, by its nature, end at the close of that particular war, it was decided to broaden the scope of its interests to include a more general area. The new name voted upon is Students for Peace and Freedom. Their objectives will encompass the war in Vietnam or better still, wars in general, civil rights — peace, and freedom. They are concerned at the moment with the International Student Strike to be held on April 26. More information will be made available on this.

Every Monday night, the committee sells home-baked goods in the dorms to earn subsistance funds. This money provides for speakers, and now is needed to obtain "Something Happening" on April 26.

In its encompassing a wider range of issues, it is hoped that it will not only attract more students, but that it can thus be recognized by the Student Council, who, up to now, have stubbornly refused to approve their existance.

Meetings are held every Wednesday evening in the College Building, for those who may be interested in participation.

Susan Hacker

## CONVERSATION ON WHATEVER

Sunday, March 31, about fifty people gathered in Homer Lounge for an informal discussion sponsored by the RISD Student Committee. The special guests were Canon John Crocker, Episcopal College Chaplain; Rev. William England, United Ministry; and Rabbi Rosen, Hillel House and Brown U. Jewish Chaplain.

The purpose of the evening was for anyone to ask questions on subjects which interested him. From the beginning, the problem of relevency seemed to be the key word for discussion. Whether there is any validity in institutions such as the Church, political organizations, or interpersonal relationships was challenged from all sides.

Perhaps the hardest hit institution during the evening was the Church. One girl objected to the Church as an organization because it seemed that any encounter with it leaves the individual feeling that he was being dictated to, or receiving the "Word" from above. The Chaplains' answer to this attitude was that in such a situation, the person owed it to himself to stay as far away from churches as possible.

This basic distrust in the ability of the Church to change, and to expand and grow with society was felt to be characteristic of institutions in general. Opinion on the nature of institutions ranged from mild disfavor to, "All institutions are inherently evil because people are corrupt, and such people make up institutions."

It was questioned whether McCarthy's idealistic movement could maintain its untainted image if he became a part of the political institution by being elected. One boy who identified with the "New Left", said that he backed McCarthy's candidacy, not because of the ideal he represented, but as a step in breaking down the evil political institution. Others felt, however, that this was not the reasoning behind most student support of McCarthy. Such a pessimistic view could not be taken by most of his supporters who still talk and think like idealists.

Although there were long sidetrackings into semantic problems, the conversation was a success because it gave people a chance to air their views with other interested people.

A similar opportunity is coming up on April 10th with a lecture in the Refectory. The subject will be, "Violence in Human Relationships."

Gail Whitsitt

## E. A. T.?

Having been led on my way to a very insignificant building like most other buildings in and around Greenwich Village, I climbed the six flights of stairs up to the loft at 9 East 16th Street which housed the headquarters for Experiments in Art and Technology, affectionately in a subtly obscene manner referred to as EAT. E.A.T. was organized to initiate and increase needed cooperation between artists and their traditional arch-enemies, scientists and industry.

I entered the loft, which is a huge open area, and found cushioned mats spread in rows along the floor. There was to be a lecture on theater lighting systems, light sources and equipment at eight. The weekly Sunday Open House had ended at five. I spoke with several

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people as they came in and eventually found myself among an amazing combination of people. They were mostly artists, long and short haired, young and old, but there were white collar people and various other "straights" there. They even mixed. They talked of projects which artists and engineers were working on. They discussed recent developments on the New York art scene, and lots of other items such as undertakings of other E.A.T. members not present. I felt fascinated by it all and quite at home. They were friendly, spontaneous people who were more than pleased to meet a stranger with mutual interests.

E.A.T. is a little over a year old and has grown amazingly fast. The artist members alone number over seven hundred. Industries, labor unions, and many well-known organizations are supporting them, the AFL-CIO, and A.T.T., for instance, and their growth rate is ever increasing. They publish a newsletter regularly, and other publications including their calender of lectures — nine to be given on color, computer poetry, and language, lasers and holography, during April alone.

The E.A.T. Newsletter answers the question of why they are bringing artists and engineers together by saying, "The necessity of an artist-engineer collaboration relies on the role of the artist as a unique phenomenon in present-day society — an autonimous figure . . . The contemporary artist wants to use contemporary technology as a material. And technology needs the artist just as much as the artist wants technology . . .

"The artists cannot master technology and the engineer cannot become a full-time artist; but through their human interaction, new possibilities evolve . . . By direct contact with the engineers, the artist gains access to vast sources of information.

"E.A.T. is concerned with the process of making art and not with the work of art as a final product."

There is much more, and the deeper one becomes in what E.A.T. has been and is doing, the more fascinated he is. They are a widespread, now an international organization, and they sponsor a wide variety of activities and notify their members of those sponsored by others. They are now at work to establish a new headquarters in which to provide facilities for more seminars, meetings, bull-sessions, performances, demonstrations and presentations of works of art resulting from collaborations between artists and engineers.

E.A.T. would be pleased by a wider interest from RISD people, and whenever any of us is in New York, it is a good place to go and meet people of our own callings. Everything E.A.T. does is free, including membership. To be on the mailing list, all one needs do is sign his name.

I'll now play the role of salesman. If anyone is interested in finding out more about E.A.T., becoming a member, or recruiting the services of E.A.T., contact me, Mari Shields, Box F-18, and I'll be glad to spread all sorts of literature and information. E.A.T. is the sort of contact a good art school needs, especially if, for some strange reason, it happens to be located in the middle of an artist's no-man's-land. It is amazing how much one gains from sources within the depths of today's art movements.

Mari Shields

# VIOLENCE

On April 10 at 8 p.m. in the RISD Refectory, a forum on Aggression will be held. The title is "Violence in Human Relationships." The speakers are Karl Heider, Professor of Anthropology at Brown, Donald Reutlinger, Dean of Students, RISD, William McLoughlin, Professor of History, Brown, and Dr. William McGurk, Clinical Psychologist of the Brown Health Service. The moderator of the discussion will be Baruch Kirschenbaum, Professor of Art History. Each speaker will approach the subject from his field or from a special interest. Prof. Heider will compare man with other animals. When asked to comment, he said that man is more systematically cruel to man than animals are to each other. This view is opposed to that of Conrad Lorenz. Prof. McLoughlin will discuss the roll of violence in American life. "Violence," he says, "is as American as Cherry pie." Dean Reutlinger will talk about how man uses humor to express aggression, and Dr. McGurk will explore why man is violent and how violence can be handled therapeutically. Each speaker will have about eight minutes for his presentation, and after a brief conversation among the speakers the floor will be open for discussion. This is the spring continuation of a series begun in November with a discussion of "The God Problem".

Jim Simmons

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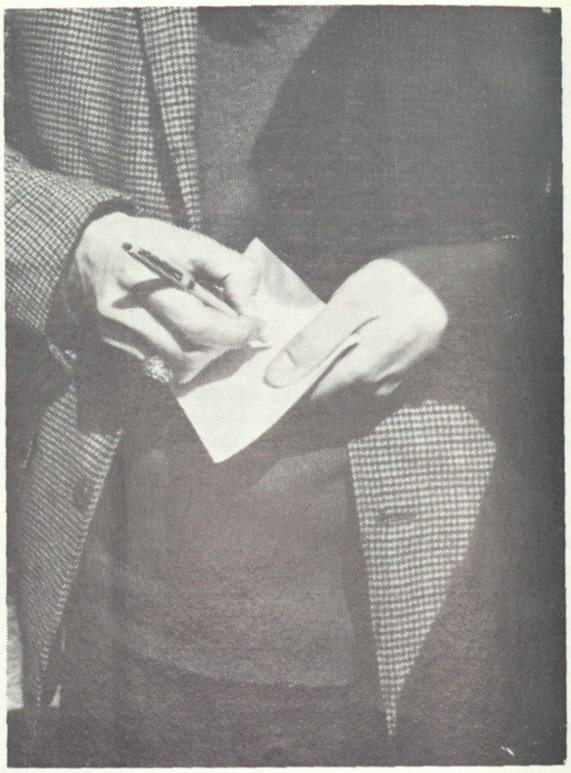
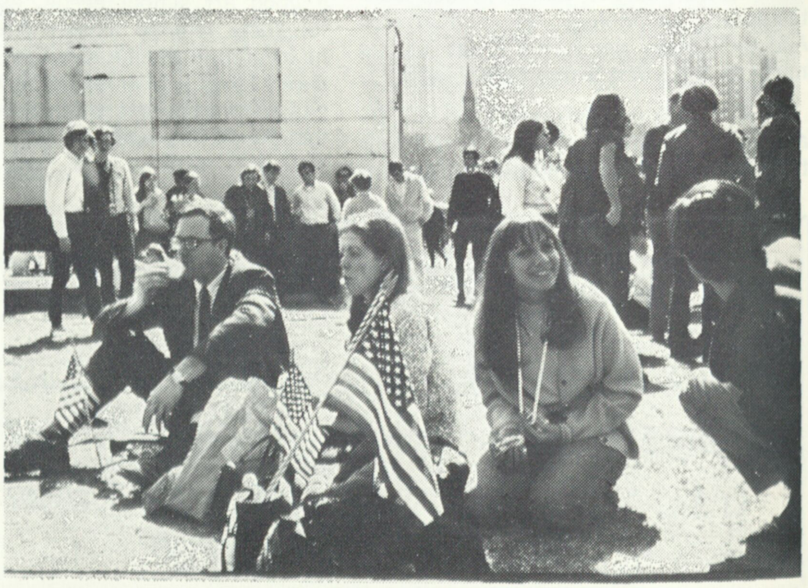
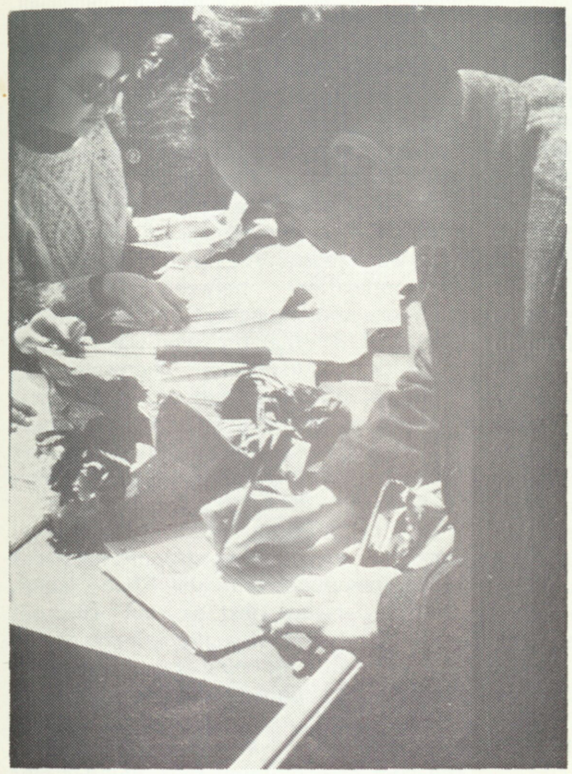


## THE RESISTANCE BOSTON, APRIL 3

It was a beautiful day for a rally last Wednesday (April 3) and about 12,000 people showed up. For about 2½ hours, they sat and listened to the Resistance speakers, among them Professors Everett Mendelsohn, Noam Chomsky, and Howard Zim. Though most of the speakers said pretty much the same thing, their approaches were different. They





talked mostly about the Johnson administration's justifications of the war and the blindness of the administration's point of view. Some of them viewed the war as an extension of the "Yankee imperialist" idealogy. They all agreed that the Vietnamese no longer want the US there.

The subject then turned to the draft. The draft was viewed as a means for the US to sustain an army large enough to maintain "wars of liberation," if not in South Korea or South Vietnam, than somewhere else. Then, all those willing to turn in their draft cards were asked to come up to the speaker's platform to do so. More than 200 cards and three induction notices were handed in.

There was some short entertainment and then everyone was told to leave in peace. Many people stayed around for a while, lounging in the sun and just talking. It became evident why we were asked to leave when hecklers began picking fights. Fortunately, there were only a few small hassles and were soon broken up by motorcycle police.

# LBJ: THE BROTH SPOILED THE COOK

"I am against sending American GI's into the mud and muck of Indo-China on a bloodletting spree to perpetuate colonialism and white man's exploitation in Asia". So spoke Lyndon Johnson in 1954. It's been a long fourteen years since that April statement, and it seems that by stepping out LBJ will contribute in some way to ending the paranoic mess that he has escalated us into. Rapidly becoming one of the most disliked Presidents in history, facing a long and wasting war overseas and a growing urban war in the country, presiding over a delibating gold drain that threatens the foundation of the economy, faced with revolt within his own party, LBJ pulled the most stunning political maneuver that had no equal for impact save that November day in Dallas.

And yet it really wasn't political. For all the abuse that has been heaped upon Lyndon Johnson, the man's basic integrity has not been subverted. This view may not be popular with those of us who have pictured Johnson as a mad, conniving, war-hungry monster with the blood of innocent Vietnamese dripping from his hands and constant lies erupting from his mouth to infect the body public. Yet a truly disspassionant view of Johnson's five years in the Presidency will reveal aspects of his tenure that have been buried under the quagmire that is Vietnam and DeGaulle's irrascibility, has generally been seen as a failure. This is not true; Indonesia has turned back a Communist coup and overthrown Sukarno, Cyrus Vance averted war in Cyprus, Nkrumah was overthrown in Ghana, the Congo has been stabilized; Che Guevara has been eliminated, the Peace Corps has been expanded, the meeting with Kosygin (Glasboro) the consular with Russia, proliferation of nuclear arms and peaceful uses of outer space treaties have been ratified.

There is a growing division in American society, true, and the dollar is in danger - yet there are the inescapable facts of the numerous civil rights bills, the vigorous programs of the Great Society, and more than five years of unprecedented prosperity for the average American. In 100 years or so, history may even look upon the tenure of Lyndon Johnson with kindness, depending on how the Viet thing resolves itself.

This brings us back to LBJ's withdrawal. Naturally everyone assumed that he would go for a second term, it is almost axiomatic that any President in office do so if it is still constitutionally possible. But there is nothing in the books that says a President has to, and Johnson has followed in the steps of Harry Truman and bowed out for the sake of the country. This is the crucial point; Lyndon Johnson has an acute sense of history and probably wishes to bask in it. We can see now that Truman is regarded favorably today, and you can bet that LBJ is well aware of the fact. By avoiding a concious and blatant political move and by apparently withdrawing *for the sake of peace abroad and at home,* LBJ may have secured for himself a niche that Truman now occupies. It is unfortunate that LBJ chose to rise or fall on his conduct of the war and its outcome, for no matter how impressive his domestic and foreign successes the war and its spawn (gold drain, Negro unrest, etc.) have overshadowed them all and have brought him down.

Gerard Del Monte

# Consumer Views Designer

That was the topic for discussion at the Fourth Alumni Seminar on Saturday, March 30. There was some good discussion, too, although it often got bogged down by semantics. Eight panelists presented their points of view. They covered many areas of art, but principally, they were concerned with architecture, especially in Providence. Some proposals were made; one was to have better communications between Providence planners and the school architecture department. Another proposal was made to hold debate-discussions between students at RISD and students at a technical school, such as MIT. This proposal was the result of discussion concerning the lack of communication between technology and the arts.

A third proposal was for the Alumni Association to initiate support for a bill to be introduced into the Rhode Island state legislature next session. This bill would require that a percentage of the cost of a building being constructed with state funds should be spent on fine arts. This bill would be much like one enacted in Philadelphia, which requires 1% of the cost of a building that includes city funds to be spent towards fine arts in that building.

Ken Hartley

## Fly Round-Trip to EUROPE — $260!

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# CONTEMPORARY LIVING or How To Beat the Draft with True-Seal Weatherstripping

Recently I was wondering about the second floor of the textile building admiring the sensitivity of the junior architects. Concentrating rather deeply upon the Charles Street Station, I felt my vision begin to blur under the intense glow of the newly installed flood lights when I was startled by a troupe of sullen individuals following a glib and smiling "Campus Guide" in blue shirt and tie. I was rightly annoyed by this sudden interruption, being very much involved with the Copley Square statement.

This fellow in blue shirt and tie with sleeves rolled up twice and a blue Scripto 39¢ automatic pencil in his breast pocket to match, spoke quite eloquently and with authority on he merits of the Department of Architecture. This seemed a good opportunity to find answers to a lot of very important questions. These tour guides really seem to know what's happening.

"At this school we're taught to be designers not draftsmen." A fantastic insight into the goal of the Department, I said to myself. He continued: "Through our esprit de corps, or team spirit if you will, we learn to work hard and play hard. Considering each problem from a range of scales, we tackle large undertakings in planning and design, always aware of the "new technology" and its implications on contemporary living. We in urban design call it infra-structure. Actually, technology is the key. But, in addition, the vocabulary that we absorb during our endeavors develops a keen sense of the regenerative potential of mobility and flexibility. Our program is truly one of the most progessive in the country."

The small group began to move down the hall toward textiles, the face of the smiling guide in blue shirt and tie slightly red, and a trace of perspiration deep in his armpit as he pointed out the fifth year studio. Then they were gone, and I turned back to the wall and the Charles Street Station, succumbed again by the glow of the flood lights, but secure in the knowledge that we were "one of the most progessive in the country". The world lucks out again.


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## HOLY WEEK AND EASTER SERVICES

### For The College Community

**Maundy Thursday, Manning Chapel**

5:10 p.m. Commemoration of the Institution of the Lord's Supper, Celebrant, Chaplain Baldwin, Brown University

8:00 p.m. Roman Catholic Mass

**Good Friday, Manning Chapel 3:10 p.m.**

Short Service followed by film HE WHO MUST DIE, at 3:30 p.m.; This film of the passion of Christ starring Melina Mercouri is particularly pertinent for Good Friday 1968.

12:00 Noon Roman Catholic Mass (Evening Service to be Announced)

**EASTER EVE: Ecumenical Celebration**

including Lighting of Paschal Candle, Old Testament Vigil and Sermon using Film and Sound, followed by a Party, 11:15 P.M. Pembroke Green, Meeting Street.

**EASTER DAY: Manning Chapel**

Roman Catholic Mass 10:00 a.m.
Episcopal - St. Stephen's Church 10:00 a.m.
Easter Protestant Service, 11:30 a.m.

**RISD Roman Catholic Mass**

7:00 p.m. Upper Refectory

## S. C. C.

Eve, the Students for Conscientious Citizenship, would like to thank everybody for the great turnout we had at our last meeting, even though it was announced only by word of mouth. It went far to refute those who say that no one at RISD cares. Encouraging, too, was the fact that more of those present were the usual troublemakers who we are trying so hard to counteract.

It's good to see that some RISD students can show as much concern as others show eccentricity. Our next meeting will be better publicized, and, we are confident, will be even better attended.

Eve formulated, at the meeting, a plan we think would go far in making this school equal to the challenge the future offers, and solve, at the same time, the dormitory problems. Eve calls it the "Dean for Every Student" plan. Excess faculty should be retired, leaving an efficient skeleton crew composed of Mr. Hobbs. Money traditionally wasted on a redundant, squabbling faculty would be spent instead to obtain an adequate supply of Deans, ideally one for each student. To assure them maximum beneficial effect on the students welfare, the deans would live in luxurious apartments, each with a glass cubicle in the center, with direct outside access and a chemical toilet, in which the students would live. Curtains would allow the dean to view the student only when the dean so desired, and a speaker system would let him address the student or eavesdrop while avoiding the threat of unnecessary conversation. Students would be required to be in the quarters when not at an authorized class, activity, or sporting event. Liberal sign-outs to other cubicles would be permitted as the threat of constant surveillance

Our committee feels that unless this plan or an equivalent is adapted, RISD cannot hope for its future growth in the direction it has taken in the past.

Students for Conscientious Citizenship

## JUNIORS—SENIORS

# RING DAY

On Thursday, April 11, 1968 from 10 til 2 p.m., Mr. Alfred San Souci the representative from Jostens Inc. will be in the bookstore to take orders for class rings. A $10.00 deposit will be required.


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DINNER HOURS FROM 5 TO 10 P.M. WEEKDAYS AND NOON TO 8 P.M. ON SUNDAYS.

# CALENDAR

*MONDAY, APRIL 8 —*

7:00 p.m. Gym — Basketball Alumni group

*TUESDAY, APRIL 9 —*

3:00 p.m. Rooms 430 & 432 Sound Workshop

9:00 p.m. Tennis Club — Tennis — sign up at SAO

*WEDNESDAY, APRIL 10 —*

4:30 p.m. Mem. Hall — Talk by Cesare Fera on "Plans for Genoa, Italy"

7:30 p.m. Faculty Lounge — Drama Rehearsal

8:00 p.m. Student - Chaplain's Committee Forum with Carl Heider, Wm. McLaughlin, Dr. Najera, and Dean Reutlinger

*THURSDAY, APRIL 11 —*

4:00 p.m. Mem. Hall — Lecture by Mr. Lou Sauer — "Thoughts on Housing"

6:00 p.m. Boy's Club — Swimming

7:30 p.m. Mem. Hall — Film "Alphaville" & "Melies Color Film"

9:30 p.m. Student Lounge — Meeting of Film Society — All are welcome

*FRIDAY, APRIL 12 —*

7:30 p.m. Faculty Lounge — Drama Rehearsal

8:00 p.m. Tennis Club — Tennis — Sign up at SAO

*SUNDAY, APRIL 14 —*

2:30 p.m. Mem. Hall — Museum Film, "The Reluctant Saint"

7:00 p.m. Upper Refectory — Catholic Mass

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MON.-FRI. 7:30 & 9:10
SAT. & SUN. 2:30 - 4:10 - 5:50 - 7:30 - 9:10

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